ALABAMA PRISON ARTS + EDUCATION PROJECT

THE WARBLER

AN EDUCATIONAL WEEKLY

ISSUE 20

AUGUST 25, 2020

Dear Student, Artist, Thinker,

I love art — broadly defined. It inspires how I step into and interact with the world because all art, at the roots, is an expression of something valuable to maker. Very particularly, I love art created by artists who did not engage with the academic path to being an artist. Growing up in rural Alabama, I think this is influenced by all the back roads and home-made signs telling me that the peaches are ripe, or there are puppies needing homes, to really majestic and inspired signs about what a mechanic can do for my transmission!

I've always struggled, though, with the language associated with "folk" art: outsider, primitive, naive, self-taught, and the label "folk" itself. It is the same reason referencing work produced inside of prisons as "prison art" does not sit well either. It is a process of othering, to label something as outside of a norm. And, I think the final determination of how an artist is defined, should ideally be determined by the artist.

Having said all that preamble (I do a lot of those), we are so happy to bring you this edition of *The Warbler* so you can get a glimpse into some of the extraordinary artists from Alabama. Bill Traylor's work — made with the tools he had and a beautiful mind — is a powerful contribution to understanding history here in Alabama.

As you read, ask the questions: What is art and who says so? Why is it created? Who defines what is beautiful? Who are the artists in your life? And what are you doing for the artist inside of you? The artists represented here might challenge you to grow how you see the world around you.

Kyes Stevens and the APAEP Team

"Art teaches us to see into things. Folk art and kitsch allow us to see outward from within things."

WALTER BENJAMIN // German philosopher and essayist

WORDS INSIDE

FROM "THE UTTERLY ORIGINAL"...

ominous | giving the impression that something bad or unpleasant is going to happen; threatening; inauspicious

hieratic | of or concerning priests; of or in the ancient Egyptian writing of abridged hieroglyphics used by priests; of or concerning Egyptian or Greek styles of art adhering to early methods as laid down by religious tradition

patronizing | treat with an apparent kindness which betrays a feeling of superiority

kinetic | relating to or resulting from motion; depending on movement for its effect

sinuous | having many curves and turns; lithe and supple

paroxysms | a sudden attack or violent expression of a particular emotion or activity

• • •

ART

Ruth's Porch Art is an Alabama Maker of Colorful Creations

BY MICHAEL TOMBERLIN | *Alabama NewsCenter* | October 29, 2018

Ruth Robinson never knows ahead of time what her folk art paintings will be about.

Well, that's not exactly true. She's pretty sure it's going to be about family.

"When I paint fish, it's about Uncle Bud. When I paint cotton, it's about my Papa, who was a sharecropper in Wilmer. When I paint about the school bus, that's my Mom," she said. "I paint about family and I have a lot of stories to tell about my family."

The artist and owner of Ruth's Porch Art never knows which family story is going to come out.

"I don't know what I'm going to paint," she said. "When an idea comes to me, I can't rest until I get it down and then it might take three or four days for me to say it's perfect. I set it before me for two or three days and when I'm at ease and when I've had it long enough, I can get rid of it."

Robinson didn't start painting with any plans of "getting rid of it." Her work has always been a personal pursuit, even when she was very young.

The Grand Bay artist started painting at age 8 and her room served as gallery space.

"I had a real good eye for drawing people and things," she said of her younger self. "I had all of this stuff on my wall in my bedroom."

Those earliest works were among what her family lost in a house fire in the 1960s. It was a tragedy not just in what the fire physically took away, but that it also took away Robinson's creative pursuit.

"After the fire I didn't paint like that anymore," she said.

Many years and much more hardship would come before Robinson would be drawn to art again.

"In the early 2000s my dad became sick and then after that my mother became sick also," Robinson said.

In the anxiety of caring for them and worrying about their health, Robinson returned to the thing that made her happiest as a child — painting.

"I found that doing that, it helped me a whole lot," she said. "I've been doing it ever since then. It was kind of like a gift — something that was just waiting to get started again."

Still, Robinson had no plans to sell the art she was creating. She may not have ever thought of selling it if her mother hadn't encouraged her to "get rid of some of it" on her deathbed.

Ms. Robinson signing a painting (below).

Just like Robinson believes her art is "a God-given talent," her path to success was, she believes, paved by divine intervention.

"I think the Holy Spirit led me," she said. "I was just walking, I didn't know where I was going and I ended up in the Cathedral (Square) Gallery in downtown Mobile and I stayed there for, like, four years."

While there she met a photographer who liked her work and wanted to manage Robinson as she began her career. That led to a showing together in New York in 2007 as Robinson was building a following well outside Alabama.

"I guess it grew into a big, huge thing," she said, giggling.

Even funnier is that while many people in New York know her art, some of her neighbors in Grand Bay do not.

"A lot of people in Grand Bay don't know I paint," she said. "It's kind of like a secret."

Robinson's art can be found at Marcia Weber Art Objects in Montgomery and American Folk Art Gallery in Asheville, North Carolina. Her art can also be found at art shows and festivals throughout the year. ●

?

I AM A KIND OF COAT THAT CAN ONLY BE PUT ON WHEN I'M WET. **WHAT AM I?**

Riddleandanswers.com

Edited for clarity.

BIOGRAPHY

Mose Tolliver

BY ROBERT ANDREW DUNN | Tuscaloosa, Alabama | *The Encyclopedia of Alabama*

Celebrated folk artist Mose Ernest Tolliver was one of the most well-known and well-regarded artists to achieve fame in Alabama in what has come to be known as the genre of Outsider Art or Folk Art. His vibrant and colorful pieces often depicted fruits and vegetables, animals, and people and were always signed "Mose T" with a backward "s." His style fluctuated between the simplistic and pastoral to the abstract and corporeal. His body of work is represented in galleries in Atlanta, Washington, D.C., and New York.

The exact year of his birth is unknown, but Mose was born in the Pike Road Community near Montgomery on July 4 around 1920. His parents, Ike and Laney Tolliver, were sharecroppers and had 12 children. He attended school through the third grade until he and his family moved to Macedonia, Pickens County. Eventually, his parents found that they could no longer afford the farming life and moved the family to Montgomery in the 1930s.

Tolliver took on a number of odd jobs to help his family financially. He tended gardens, painted houses, and worked as a carpenter, plumber, and handyman. In the 1940s, he married Willie Mae Thomas, a native of Ramer and a childhood friend. The couple had 13 children in all, but only 11 survived to adulthood. He continued working odd jobs to support his family. Tolliver worked on and off for the Carlton McLendon family for 25 years. In the 1960s, he was injured in an accident at McLendon's Furniture Company, when a half-ton crate of marble fell on him. He was left unable to work and had to walk with crutches.

Several sources cite Tolliver's accident as the impetus for his turn to art. Tolliver, however, claimed that he painted well before the accident. His initial works were made from tree roots, which he sculpted and painted. Later, he moved on to painting landscapes, a subject with which, as a former farmer and gardener, he was particularly familiar. The accident provided more time for him to devote to his art. Tolliver also saw paintings by McLendon's brother, Raymond, which convinced him he could do just as well. McLendon offered to pay for art lessons for Tolliver, but he declined, opting to find his now signature style on his own. Tolliver began selling his art in the 1960s. He hung his finished pieces in his front yard and sold them for a few dollars, believing that the art is done when someone buys it.

Given his raw, self-taught style, Tolliver's paintings fall into what is known as the Outsider Art genre. He used house paint on cardboard, wood, metal, Masonite, and even furniture and frequently used bottle caps for mountings. He often used solid colors in his backgrounds and was partial to bright hues, such as red, yellow, and orange. He was particularly fond of purple.

In 1981, the Montgomery Museum of Fine Arts mounted a one-man show of his work, but Tolliver did not rise to national prominence until the following year. His artwork was featured, along with the work of fellow Alabama Outsider artist Bill Traylor, at the Corcoran Gallery of Art in Washington, D.C.

Tolliver's work has appeared at such renowned institutions as the American Folk Art Museum in New York, the High Museum of Art in Atlanta, the New Orleans Museum of Art, the Milwaukee Art Museum, and the American Visionary Art Museum in Baltimore. Tolliver and his artwork were the subjects of two books. Tolliver's work has also appeared in books on Outsider Art and African American art.

Early in his career, Tolliver sold his paintings for a few dollars. Later, his prices depended on his mood. Today, Mose T paintings sell for thousands of dollars. By the 1980s, despite painting 10 pieces a day, Tolliver could not keep up with the demand for his work. He hired his daughter Annie to duplicate his signature style and subjects and even to sign his name to the pictures. Later, she developed as an acclaimed artist in her own right. Tolliver also encouraged his other children to paint, and his sons Charlie and Jimmy began painting in the early 1990s. Tolliver died of pneumonia on Oct. 30, 2006, in Montgomery. ●

Girl with Animal ca. 1978-1980. Acrylic on plywood, 18 in. x 13 1/2 in. x 1/4 in.

Bird on Branch ca. 1978-1980. Acrylic on fiberboard, 14 3/8 in. x 16 3/8 in. x 1/4 in.

Courtesy of Montgomery Museum of Fine Arts, Montgomery, Alabama

?

MY ART IS BORN FROM DEEP WITHIN; IT IS HUNG IN A PUBLIC PLACE. SOME ARE INTENSELY GRIPPED BY IT, WHILE OTHERS MY WORK WOULD DEFACE.

reddit.com

Edited for space.

MATHEMATICS

Sudoku

#39 PUZZLE NO. 2960363

						3		8
6		2		9			1	
1	7		5	8				
	6			5		8		
		5			3			7
			2					
8	1						7	
	3				8	2		
4			1	7				

©Sudoku.cool

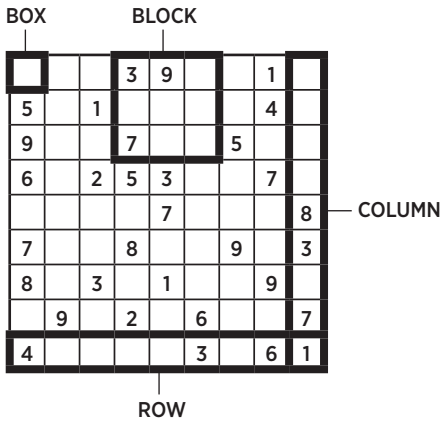
#40 PUZZLE NO. 8272293

4								
		3				2	7	
			9	4	3		5	
9	8							
		6	7		8			
5			4			8		
	3			1		7	4	
		4		3				
7	1			9				8

©Sudoku.cool

SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1–9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.



What the example will look like solved

2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1

"Our appreciation of folk art will strengthen our identities, our pride in belonging to a community. People trained in the creative use of their hands soon acquire skills, excellent craftsmanship which will be the most important measure of how well we can industrialize."

F. SIONIL JOSÉ // Filipino writer

Icons from the Noun Project

BUT WHAT IS FOLK ART?

Folk art has **different names**—it can be called: "Self-taught Art" or "Outsider Art."

Folk art is made out of different materials such as **wood, clay, metal, cloth, paint**, and many more.

Fine art is the exact opposite of folk art because Fine art is with formal training while folk art is a **self-taught** standard, usually specific to its culture of origin.

Some examples of **Antique Folk Art** are weather vanes, old signs, and card figures, while **Contemporary Folk Art** examples are quiltings, paintings, and ornamental picture frames.

Folk art is specific to its particular **culture of origin**.

Many artists use their folk art to **represent their lives**.

WVFOLKART.weebly.com

Lunarbaboon Webtoon

Idiom

"Ars longa, vita brevis"

Definition This is one of those rare phrases in which the meaning is more debated than the origin. What is usually understood by 'Ars longa, vita brevis' is something along the lines of 'art lasts forever, but artists die and are forgotten'.

That is questioned by some, who say that it is a misinterpretation based on a misunderstanding of the translation of 'ars' as 'art'. If we accept that the Latin term 'ars' is equivalent to the Greek 'techne' and that, consequently, 'ars' is better translated into English as 'skill' or 'craft', we may opt to interpret the phrase differently. The full quotation, in Latin, is "Ars longa, vita brevis, occasio praeceps, experimentum periculosum, iudicium difficile."

This can be rendered into English as 'life is short, the art (craft/skill) long, opportunity fleeting, experiment treacherous, judgement difficult'.

That would lead us to interpret the meaning as 'it takes a long time to acquire and perfect one's expertise (in, say, medicine) and one has but a short time in which to do it'.

Origin The translation into Latin of part of a quotation by the Greek 'Father of Medicine' — Hippocrates (460 - 370 BC).

Source: Phrases.org.uk

MOST FOLK ARTISTS LEARN THROUGH **EXPERIMENTATION**, OBSERVATION, AND OTHER MEANS.

MUCH OF FOLK ART IS MADE OUT OF **RECYCLABLE ITEMS** SUCH AS ALUMINIUM CANS, SPOONS, OR DISCARDED LUMBER.

Icons from Noun Project

ART + CULTURE

Daybreak in Alabama

BY LANGSTON HUGHES

When I get to be a colored composer
I'm gonna write me some music about
Daybreak in Alabama
And I'm gonna put the purtiest songs in it
Rising out of the ground like a swamp mist
And falling out of heaven like soft dew
I'm gonna put some tall tall trees in it
And the scent of pine needles
And the smell of red clay after rain
And long red necks
And poppy colored faces
And big brown arms
And the field daisy eyes
Of black and white black white black people
And I'm gonna put white hands
And black hands and brown and yellow hands
And red clay earth hands in it
Touching everybody with kind fingers
Touching each other natural as dew
In that dawn of music when I
Get to be a colored composer
And write about daybreak
In Alabama.

Langston Hughes was a central figure in the Harlem Renaissance, the flowering of black intellectual, literary, and artistic life that took place in the 1920s in a number of American cities, particularly New York City. A major poet, Hughes also wrote novels, short stories, essays, and plays. He sought to honestly portray the joys and hardships of working-class black lives, avoiding both sentimental idealization and negative stereotypes.

WRITING PROMPT
Hughes' poem is aspirational—he has goals, and he lets us know what he's going to do once he achieves those goals. Pick a point in the future: when you are a music composer, a famous painter, a novelist, or whatever your dream is, and write a poem about what you will accomplish once your dream is realized. What will you do that no one has done before (or at least the same way as you)?

Word Search

T	N	P	P	S	C	I	K	N	S	D	P	A	N
I	P	R	S	I	P	R	R	N	A	N	P	P	R
T	I	W	Y	C	N	I	S	W	O	N	U	E	I
P	I	C	S	I	U	E	N	I	I	M	I	O	S
H	A	L	I	S	N	D	V	C	S	P	D	L	I
N	N	A	A	U	N	E	V	A	E	H	U	G	N
L	C	Y	D	M	F	A	L	L	I	N	G	A	G
M	P	W	D	E	S	P	O	P	P	Y	T	U	A
S	C	O	M	P	O	S	E	R	D	U	D	E	N
W	Y	E	P	I	N	S	I	N	R	D	A	P	S
A	L	P	K	T	I	P	I	A	P	C	E	M	P
M	H	Y	O	P	U	K	L	P	N	G	F	W	E
P	U	N	I	G	R	O	U	N	D	E	U	V	N
L	A	D	P	P	U	R	T	I	E	S	T	A	E

COMPOSER	CLAY	NATURAL	DAISY
GROUND	FALLING	DEW	POPPY
SWAMP	DAWN	KIND	RISING
PURTIEST	MUSIC	PINE	HEAVEN

PETER

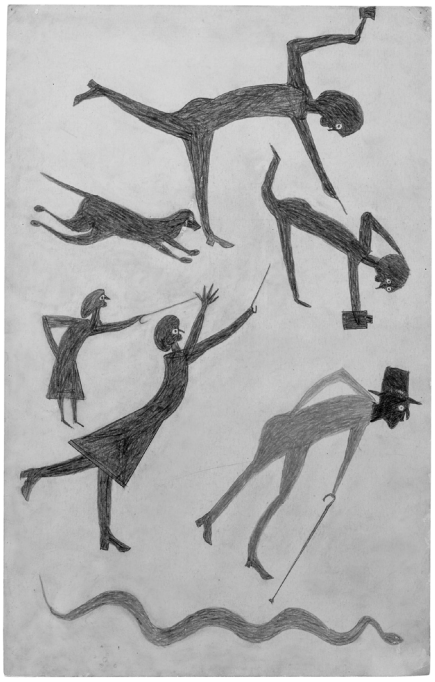
WORD PLAY

A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters "LOOK ULEAP," you could guess that the phrase is "Look before you leap." *Answers are on the last page!*

HISTORY

The Utterly Original Bill Traylor

BY PETER SCHJELDAHL | *The New Yorker* | October 1, 2018



"Untitled (Event with Man in Blue and Snake)," from 1939.

"Man and Large Dog (Verso: Man and Woman)," circa 1939–42.

Photographs by Gavin Ashworth and Matt Flynn / Courtesy Smithsonian American Art Museum

Bill Traylor, the subject of a stunning retrospective at the Smithsonian American Art Museum, in Washington, D.C., "Between Worlds: The Art of Bill Traylor," was about twelve years a slave, from his birth, in Dallas County, Alabama, around 1853. 60 years later, he became an extraordinary artist, making magnetically beautiful, dramatic, and utterly original drawings on scraps of cardboard. He pencilled, and later painted, crisp silhouette figures of people and animals—feral-seeming dogs, ominous snakes, elegant birds, top-hatted men, fancily dressed women, ecstatic drinkers. There were also hieratic abstractions of simple forms—such as a purple balloon shape above a black crossbar, a blue disk, and a red trapezoidal base—symmetrically arrayed and lurkingly animate. Traylor's style has about it both something very old, like prehistoric cave paintings, and something spanking new. Songlike rhythms, evoking the time's jazz and blues, and a feel for scale, in how the forms relate to the space that contains them, give majestic presence to even the smallest images. Traylor's pictures stamp themselves on your eye and mind.

How should Traylor's art be categorized? What won't do are patronizing terms like "outsider" or "self-taught," which belong to a fading time of urges to block access to high culture. These terms are philosophically incoherent. All authentic artists buck prevailing norms and develop, on their own, what matters in their art. How to square assessment of such work with conventional judgment is a problem increasingly addressed by certain museums.

The Smithsonian curator, Leslie Umberger, spent seven years preparing for the Traylor retrospective. Her effort bears fruit not only in the graceful installation of a hundred and fifty-five pictures organized by sixteen recurring themes, but also in a remarkable catalogue, which exhaustively lays out what can be known of Traylor's life, in its historical context, and of the references in his art. An introduction by the African-American painter Kerry James Marshall sounds a note of challenge to superficial perceptions of an artist who was so embedded in Southern black history and culture.

Traylor was the fourth of five children, born on the plantation of an owner whose last name they were assigned. He gave different answers for the year of his birth but insisted on the date: April 1st, which, of course, is April Fools' Day. There was a good deal of the trickster about Traylor; he was given to telling truths but, in the great formula of Emily Dickinson, telling them slant. In 1863, his family was moved to a nearby plantation belonging to his owner's brother. Traylor remained there until about 1908 as a laborer—he was, at one point, a member of a surveying crew—and perhaps as a sharecropper. By 1910, he was a tenant farmer.

Traylor had three wives and at least fifteen children. After his last wife died, he moved alone to Montgomery and subsisted on odd jobs and a small welfare stipend. Nearly all his children had joined the northward Great Migration of the early 1900s. In his last years, Traylor visited some of them in Detroit, but always soon returned to Alabama.

The New South, a progressive group of young white artists in Montgomery, noticed and befriended Traylor, providing him with materials and collecting most of the roughly 1,200 works of his that survive. All of Traylor's other art is lost. He died in 1949 and was buried in a pauper's grave. Few people knew anything of Traylor until 1982, when work by him was the sensation of "Black Folk Art in America," a show in Washington DC.

His works are kinetic in their appeal: athletic and choreographic. A drinker swigging from a bottle curls backward as if about to spiral. Traylor is quoted as having said, "What little sense I did have, whiskey took away." But plainly neither that nor anything else impaired the humor and subtlety of his imagination. Sinuous rabbits extend legs that sometimes look human in their paroxysms of flight. Gravity tugs at some elements and ignores others. Why do so many characters point fingers, either as a meaningful gesture or at things unseen? Houses and strange open structures teem with runners and birds and animals keeping their own mysterious counsel. You can't know what's happening, but, at a glance, you are in on it. Traylor's art generates a presence at once mighty and fugitive, forever just around the corner of being understood. ●

Edited for space.

ANTHROPOLOGY

Fabric of Their Lives

BY AMEI WALLACH | *SMITHSONIAN MAGAZINE* | October 2006

Annie Mae Young is looking at a photograph of a quilt she pieced together out of strips torn from well-worn cotton shirts and polyester pants. "I was doing this quilt at the time of the civil rights movement," she says, contemplating its jazzy, free-form squares.

Martin Luther King Jr. came to Young's hometown: "I came over here to Gee's Bend to tell you, You are somebody," he shouted over a heavy rain late one winter night in 1965.

"We were waiting for Martin Luther King, and when he drove up, we were all slappin' and singin'," Young, 78, tells me when I visited Gee's Bend, a small rural community on a peninsula at a deep bend in the Alabama River. Wearing a red turban and an apron bright with pink peaches and yellow grapes, she stands in the doorway of her brick bungalow at the end of a dirt road. Swaying to a rhythm that nearly everyone in town knows from a lifetime of churchgoing, she breaks into song: "We shall overcome, we shall overcome ... ."

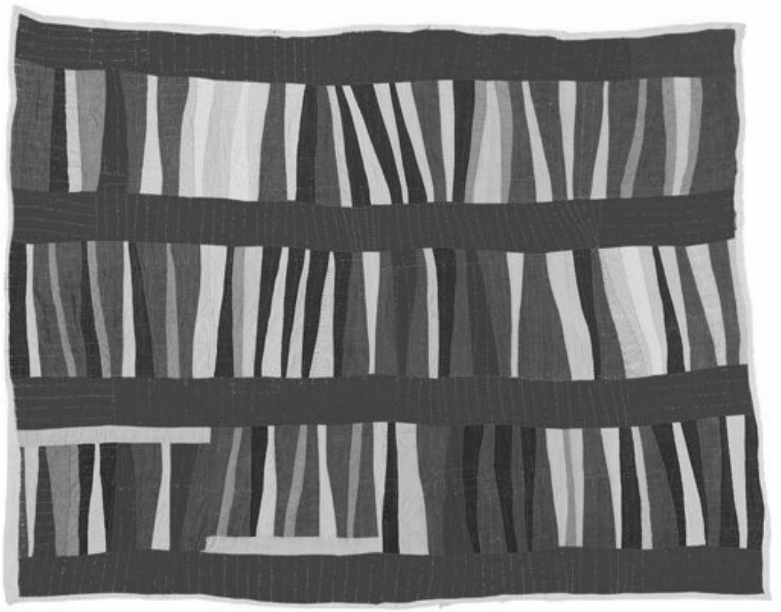
"We were all just happy to see him coming," she says. "Then he stood out there on the ground, and he was talking about how we should wait on a bus to come and we were all going to march. We got loaded on the bus, but we didn't get a chance to do it, 'cause we got put in jail," she says.

Many who marched or registered to vote in rural Alabama in the 1960s lost their jobs. Some even lost their homes. And the residents of Gee's Bend, 60 miles southwest of Montgomery, lost the ferry that connected them to Camden and a direct route to the outside world.

Six of Young's quilts, together with 64 by other Gee's Bend residents, have been traveling around the United States in an exhibition that has transformed the way many people think about art. Curator Jane Livingston said that the quilts "rank with the finest abstract art of any tradition." After stops in such cities as New York, Washington, D.C., Cleveland, Boston and Atlanta, "The Quilts of Gee's Bend" will end its tour in San Francisco.

The exhibition revived what had been a dying art in Gee's Bend. Some of the quilters, who had given in to age and arthritis, are now back quilting again. And many of their children and grandchildren, some of whom had moved away from Gee's Bend, have taken up quilting themselves.

For a while, a number of Gee's Bend women began making quilts for the Freedom Quilting Bee, which sold quilts to such stores as Bloomingdale's, Sears, and Saks. But the stores wanted assembly-line quilts, with orderly, familiar patterns and precise stitching—not the individual, often improvised and unexpected patterns and color combinations that characterized the Gee's Bend quilts.



Jessie T. Pettway (born 1929) String-pieced columns c. 1950 Cotton 95 x 76 in.

Collection of the Tinwood Alliance

In 2003, fifty local women founded the Gee's Bend Quilters Collective to market their quilts, some of which now sell for more than $20,000. (Part goes directly to the maker, the rest goes to the collective for expenses and distribution to the other members.)

Arlonzia Pettway lives in a neat, recently renovated house off a road plagued with potholes. The road passes by cows and goats grazing outside robin's-egg blue and brown bungalows. "I remember some things, honey," Pettway, 83, told me. "I came through a hard life."

As a girl, Pettway would watch her grandmother, Sally, and her mother, Missouri, piecing quilts. And she would listen to their stories, many of them about Dinah Miller, who had been brought to the United States in a slave ship in 1859. In addition to Pettway, some 20 other Gee's Bend quiltmakers are Dinah's descendants.

The quilting tradition in Gee's Bend may go back as far as the early 1800s. Throughout the years of tenant farming and well into the 20th century, Gee's Bend women made quilts to keep themselves and their children warm in unheated shacks that lacked running water, telephones and electricity. Along the way they developed a distinctive style, noted for its lively improvisations and geometric simplicity.

In 1941, when Pettway was in her late teens, her father died. "Mama said, 'I'm going to take his work

?

A MAN WALKS INTO AN ART GALLERY AND CONCENTRATES ON ONE PARTICULAR PAINTING. THE MUSEUM CURATOR NOTICES THIS, AND HE ASKS WHY HE IS SO INTERESTED IN THE PAINTING. THE MAN REPLIES, "BROTHERS AND SISTERS I HAVE NONE, BUT THAT MAN'S FATHER IS MY FATHER'S SON." **WHO IS THE MAN IN THE PAINTING?**

Riddles.com

clothes, shape them into a quilt to remember him, and cover up under it for love.'" There were hardly enough pants legs and shirttails to make up a quilt, but she managed. That quilt—jostling rectangles of faded gray, white, blue and red—is included in the exhibition. A year later, Arlonzia married. She had 12 children, but no electricity until 1964 and no running water until 1974. A widow for more than 30 years, Arlonzia still lives in that same house. Her mother, Missouri, who lived until 1981, made a quilt she called "Path Through the Woods" after the 1960s freedom marches. A quilt that Pettway pieced together during that period, "Chinese Coins", is a medley of pinks and purples—a friend had given her purple scraps from a clothing factory in a nearby town.

"At the time I was making that quilt, I was feeling something was going to happen better, and it did," Pettway says. "Last time I counted I had 32 grandchildren and I think between 13 and 14 great-grands. I'm blessed now more than many. I have my home and land. I have a deepfreeze five feet long with chicken wings, neck bones and pork chops."

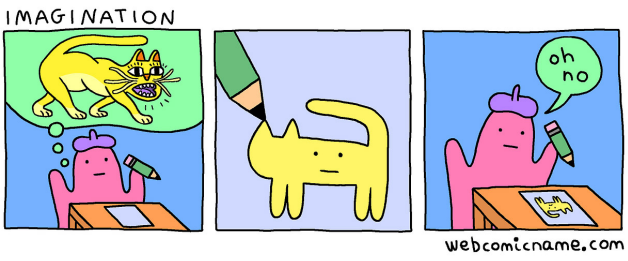
Loretta Pettway, Arlonzia Pettway's cousin, 64, says she made her early quilts out of work clothes. "I was about 16 when I learned to quilt from my grandmama," she says. "I just loved it. That's all I wanted to do, quilt. But I had to work farming cotton, corn, peas and potatoes, making syrup, putting up soup in jars. I was working other people's fields too...When I finished my chores, I'd sit down and do like I'm doing now, get the clothes together and tear them and piece. And then in summer I would quilt outside under the big oak." She fingers the fabric pieces in her lap. "I thank God that people want me to make quilts," she says. "I feel proud...That makes me feel happy. I'm doing something with my life."

Louisiana Pettway Bendolph remembers hot, endless days as a child working in the fields around Gee's Bend. From age 6 to 16, she says, the only time she could go to school was when it rained, and the only play was softball and quiltmaking. Her mother invited her to the opening of the first quilt show. On the bus ride home, she says, she "had a kind of vision of quilts." She made drawings of what would become the quilts in which shapes seem to float and recede as if in three dimensions.

"Quilting helped redirect my life and put it back together," Louisiana says. "I worked at a fast-food place and a sewing factory, and when the sewing factory closed, I stayed home, being a housewife. You just want your kids to see you in a different light, as someone they can admire. Well, my children came into this museum, and I saw their faces."

To Louisiana, 46, quiltmaking is history and family. "We think of inheriting as land or something, not things that people teach you," she says. "We came from cotton fields, we came through hard times, and we look back and see what all these people before us have done. They brought us here, and to say thank you is not enough." Now her 11-year-old granddaughter has also taken up quiltmaking. ●

Edited for space.



RANDOM-NEST

The 8 Questions You'll Be Asked in Nearly Every Job Interview

BY LILLIAN CHILDRESS | Information adapted from GlassDoor.com

1. Why are you interested in this job? This is basically your chance to show the interviewer why you'll be a perfect fit for the role, and what about the role and company attracts you.

2. Why are you interested in this company? Researching a company before the interview always pays off. Does the company have a new product release next week? Was the owner recently profiled in the local paper? If so, you should know.

3. Tell me a little bit about yourself. Think about this answer in three phases: what you do now, what you did previously and what you want to do next. Don't regurgite your resume. Explain got you interested in this field of work?

4. Where do you see yourself in 5 or 10 years? Try not to get into the specifics of what salary or job title you would like to have. Instead, speak about your overarching goals, and how this job will help you accomplish them.

5. What are your strengths? Rather than simply listing attributes, flesh them out. Instead of just saying "I'm a good listener," tell a story about how you caught something important a client had said during a meeting that none of your coworkers had heard.

6. What are your weaknesses? This question is to show your capacity for introspection and your potential for improvement. Be genuine — talk about something you struggle with, but make sure to pair it with what you've done, and what you are doing, to improve that weakness. What's your growth strategy?

7. How do you handle mistakes? This is another great opportunity to tell a compelling story about how you've grown in your past experiences. Think of an anecdote you can tell about a mistake you made, what you did about it and how you learned from it.

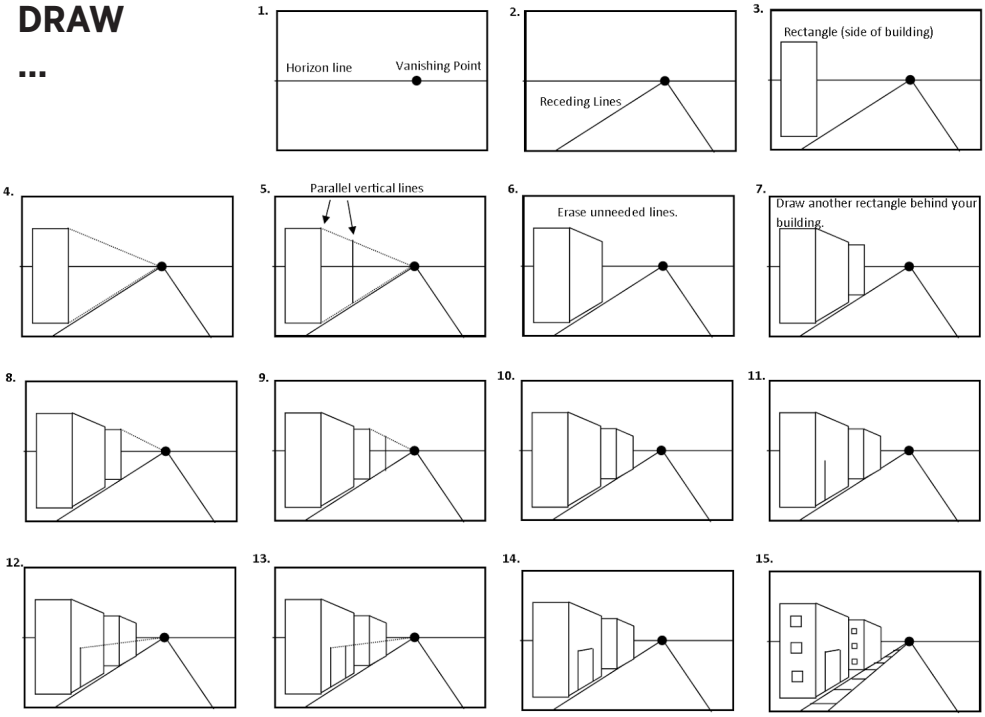
8. Why are you leaving your current job? Avoid bad-mouthing your current job. Instead, talk about how the job you currently have isn't the best fit for your goals and aspirations, but the new position is. Make your answer forward-looking, not backward-looking.

WORDS OF ENCOURAGEMENT

I read in a devotional, "Make your days count, don't just count your days." Thank goodness I took that for my life motto while in prison. I took a paralegal course and other University courses through the mail while in CCA. Now that I am out of prison ... [I am still working on] my college education. Know that all the hard work is worth it. It has been for me.

William

HOW TO DRAW ...



A CITY STREET IN ONE-POINT PERSPECTIVE

artwithmsgram.blogspot.com

Icon by Brittnee Snodgrass from Noun Project

Answers

SUDOKU #39

9	5	4	7	2	1	3	6	8
6	8	2	3	9	4	7	1	5
1	7	3	5	8	6	4	2	9
7	6	1	4	5	9	8	3	2
2	9	5	8	6	3	1	4	7
3	4	8	2	1	7	9	5	6
8	1	6	9	3	2	5	7	4
5	3	7	6	4	8	2	9	1
4	2	9	1	7	5	6	8	3

SUDOKU #40

4	6	5	1	7	2	9	8	3
1	9	3	6	8	5	2	7	4
2	7	8	9	4	3	6	5	1
9	8	7	3	5	1	4	2	6
3	4	6	7	2	8	5	1	9
5	2	1	4	6	9	8	3	7
8	3	9	2	1	6	7	4	5
6	5	4	8	3	7	1	9	2
7	1	2	5	9	4	3	6	8

Brainteasers

Page 2 Paint
Page 3 Spider's web
Page 6 Rebus Puzzle:
1. A bump in the night
2. Split second timing
3. Peter out

Page 8 His son

Send ideas and comments to:

APAEP
1061 Beard-Eaves
Memorial Coliseum
Auburn University, AL 36849